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ENG 2011G-001: Literature, the Self, and the World (Fiction)

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Eng 2011 G: 1 Literature, the Self, and the World (Fiction) Spring 2003

MWF 8-8:50 a.m. 3160 CH (310 CH)

Dr. Duangrudi Suksang

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Office Hours: MWF 9-9:50 a.m.; MW 1-2:30 p.m. and by appointment

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Eng 2011G is considered a writing-intensive course. You may wish to submit an essay written in this class to your electronic writing portfolio.

We will examine and talk about how characters in short stories and novels perceive themselves in relation to others and the outside world, how they interact with and react to each other, and how each individual character is influenced/shaped by external forces. By sharing and exchanging our thoughts and observations about how characters behave and deal with each other and life predicaments, we will gain a better understanding of various human experiences.

Prerequisite: Eng 1002G

Texts: Charles E. May, Fiction's Many Worlds

Chinua Achebe (1930-), Things Fall Apart (1958)

Kate Chopin (1850-1904), The Awakening (1899) 2nd ed. Norton Critical Edition

Zora Neale Hurston (1891-1960), Their Eyes Were Watching God (1937)

Perennial Classics

Toni Morrison (1931-), The Bluest Eye (1970)

Merle Hodge (1944-), Crick Crack, Monkey (1970)

Gustave Flaubert (1821-1880), Madame Bovary (1857)

ATTENDANCE AND PARTICIPATION: Regular attendance and active participation are required. According to the 2002-2003 catalog,

Students are expected to attend class meetings as scheduled. When an absence does occur, **the student is responsible for the material covered during the absence** (emphasis added). When possible, the student should notify the instructor in advance of an anticipated absence.

Instructors will grant make-up privileges (when make-up is possible) to students for **properly verified absences due to illness, emergency, or participation in an official University activity**; and such absences will not militate against students in classes in which attendance is used directly in determining final grades (emphasis added). It is **the student's responsibility to initiate plans for make-up work and to complete it promptly** (emphasis added). If in the instructor's judgment the duration or number of absences renders make-up unfeasible, the instructor may contact the Vice President for Student Affairs and the Department Chairperson to determine an appropriate action. (52)

In addition, the 2002-2003 catalog includes the following sentences regarding absences: "If a student establishes a record or pattern of absences of concern to the instructor, the instructor may ask of the Vice President for Student Affairs that inquiries concerning the absences be made. The Vice President for Student Affairs also serves as the University contact person when catastrophic events result in extended student absences" (52).

Unless you have received my consent prior to your absence and you are able to provide me with documented evidence showing that your absence is legitimate and excusable, you are not allowed to make up tests, graded in-class exercises and/or quizzes.

Every excused absence (i.e., an official university activity, emergency or medical illness) must be supported by written evidence from a proper authority, which you will present to me upon your return to class.

In case of an official university activity you must also present me in advance with a letter explaining the purpose and date of your anticipated absence.

If you have an emergency or if you are sick, you or someone you know must call me at home or at work BEFORE class begins on the day of your absence. If you cannot reach me, you can leave a message on my voice mail (581-6986) BEFORE class begins on the day of your absence. If you notify me of your absence caused by an emergency or illness after class begins, that absence will not be considered an excused absence. You must also present me with documented evidence supporting your absence upon your return.

A phone notification or an in-class personal notification is appreciated, but it is not considered an automatically legitimate excuse. Remember it is your responsibility to contact either your classmates or me to find out what you have missed and/or if there has been any change made on the original syllabus during your absence.

****If you have more than 6 unexcused absences (2 weeks of classes), you will not pass the course. After your third unexcused absence, you must see me to discuss your performance in the class. Don't forget to sign your name on the attendance sheet that I will pass around at the beginning of each class period.**

It is very important that you participate actively and seriously in all class activities. Remember that nobody knows everything and that everybody has something valuable to offer. We can have fun learning from each other and growing together as a group.

COURSE REQUIREMENTS

1. You are required to read all assigned selections before each class period and to participate in all class activities. For each class, whenever possible, you will work in small groups on assigned reading selections. Each group will spend the first 15 minutes discussing its assigned selection. After that each group will share its members' comments and observations with the class.

Class discussion (50 points): Also, students will be divided into groups, and **each group will be responsible for leading class discussion on a novel or part of a novel.** Each group must try to come up with ways to get class members to participate in class discussion. You may also present what critics have to say about the novel. **Each group must also turn in a list of questions to me at the beginning of the period. Every member of the group must have a speaking part and participate actively in getting the task done successfully.** Anyone who does not adequately contribute to the success of the group will not receive many points.

2. **Reading responses** (30 X 4=120 points): You are required to write 4 substantial responses to reading assignments as indicated on the syllabus. **You may do one extra response to replace the one that receive a low grade. Each response should be at least 500 words long, typed, and double-spaced. It can be longer. Quality and quantity usually go together.** Responses that are shorter than the minimum required length (500 words) will not receive many points. I will collect your response at the beginning of each class period. For example, if you choose to respond to the reading selections assigned for Monday, you must be ready to turn in your response at the beginning of that Monday class. You are to respond to all the reading selections assigned for each day unless I indicate otherwise. If you respond to only one of the two assigned selections, you can get up to half of the total score. I will not accept responses placed in my mailbox and will not be responsible for them. They must be given to me personally. You can definitely turn them in to me personally ahead of time. I will accept late responses only if your absences are caused by "illness, emergency, or participation in an official University activity"; however, you must present legitimate evidence upon turning in your responses.

Evaluation: Each response is worth 30 points. Your grade is based on the quantity and quality of your response. If your response meets the minimum length requirement (500 words) but is generalized or unengaged, you will receive approximately 18-21 points (60-70 %). If your response is below 500 words and is generalized and unengaged, you will get less than 60 %. You will receive more than 70% if your response not only meets or exceeds the required length but also shows that you have thought carefully about the reading assignment and have responded to it energetically, specifically, imaginatively, critically, and independently. Mere plot summary will receive approximately 18 points (60 %). Plot details are used to support your points. I am more interested in reading your ideas/speculations and critical/analytical comments that are supported by textual details. Questions at the end of each short story should help guide your critical and analytical response.

3. 2 formal papers (200 points each): Each paper is at least 1,000 words long. I will grade them according to "Guidelines for Evaluating Writing Assignments in EIU's English Department," which will be given to you.

Revision: You will be allowed to revise the first paper, and you may receive up to 20 additional points on your revised version. You must turn your revision in before or on the due date or by 12 p.m. (noon); otherwise, I will not accept your revision. The original paper must accompany your revised version.

4. A mid-term exam (100)

5. A comprehensive final exam (130)

PAPERS: All major papers must be typed. They will be graded in accordance with the "Guidelines for Evaluating Writing Assignments in EIU's English Department," which will be given to you.

To prevent any mishaps, you should make copies of your papers. Save all notes and drafts. When you turn in your paper, you must include the following items:

1. A cover sheet
2. A response from your classmate **I will not accept your paper without a response from your 2011G:1 classmate.** If you do not have a response from your classmate when turning in your paper on the due date, you must arrange to have your 2011G:1 classmate respond to your draft. After revising your draft, turn in your "final" copy along with all the required items by 12 p.m. (noon) on the Wednesday that follows the due date; otherwise, I will not accept your paper.
3. Draft(s)
4. A final copy with your name, section number, the date and the name of the assignment

I will not accept your paper until you have all the items listed above.

Conferences on papers before each workshop session are mandatory unless I indicate differently on each individual assignment handout. I will help guide you through each of your writing assignments by discussing your complete draft with you in conference. Therefore, you must have a complete rough draft done before our first conference on the paper. I will sign my name on your first complete rough draft to acknowledge that you have already had a conference with me on the paper. Then bring your revised draft to a peer-response workshop in class. If you forget to come to your conference, you must reschedule it before the peer-response workshop. If you don't care enough to reschedule a conference, I will deduct 10 points from whatever you get on your paper.

LATE PAPERS : Papers must be turned in on time unless you have received my permission to turn it in later than the due date. I will accept late papers also in cases

of severe illness, official university activity and other urgent reasons upon presentation of a valid excuse issued by a proper authority.

PLAGIARISM: Plagiarism is a serious academic offense and will not be tolerated. I will talk to you about how to quote and document in order to avoid plagiarism. I am also ready to help you whenever you have any questions about how to deal with your sources. It is perfectly legitimate for you to use other people's words, phrases or ideas, but you **MUST** acknowledge your sources by putting quotation marks around words or phrases that belong to another author and by properly documenting your quotes, summaries and paraphrases. You should have self-respect and respect for others.

***The Department's statement on **plagiarism**: "Any teacher who discovers an act of plagiarism--'The appropriation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work' (Random House Dictionary of the English Language) --has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office."

GRADING POLICY:

2 Papers (200 X 2)	400	points
Reading Responses (30 X 4)	120	
Class discussion requirement	50	
Mid-term	100	
Final	130	
Total	800	

Your final grade is based on the number of points you have accumulated. Here is the grading scale for this course:

A	90-100%	F	Below 60%
B	80-89 %		
C	70-79 %		
D	60-69%		

****If you choose to remain in this class, I assume that you accept my policies and course requirements.**

**I expect you to ask me questions if my instructions are not clear. Otherwise, I will assume that you understand what I ask you to do and will expect that you do it properly and well.

**I am here to help you succeed in your academic pursuit. Please feel free to talk to me anytime. I believe in openness; feel free to discuss any problems with me so that we can solve them together. Please remember that I am ready to help and talk with you. Come by my office (314 I CH) during the office hours, or make an appointment with me after class, or call me to set up a time that is convenient for you.

*If you have documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

*I look forward to getting to know you, working with you, and learning from you. I hope we have a good semester together. Welcome back!

Syllabus (This syllabus may need to be adjusted at times during the semester. If you are unable to attend class, make sure that you find out if any change has been made on the syllabus.)

Week#1

M Jan 13

Introduction

Assignment : As a way of getting acquainted, I'd like you to write a letter to me telling me something about yourself. You can talk about your hopes, goals and needs for this course: what you would like to get out of it, what you can contribute, what you hope will not happen, and what makes you nervous or anxious about the class. Also, please include your thoughts on what accountability means to you.

W Jan 15

Discuss the writing process as well as how to quote and document.

F Jan 17

Discuss elements of fiction.

Read and discuss Irwin Shaw's "The Girls in Their Summer Dresses" (Fiction's 37-41) and Kay Boyle's "The Astronomer's Wife" (252-257). **Response #1** (Respond to both stories.)

Week#2

M Jan 20

Dr. King's birthday--No class

W Jan 22

Read and discuss O. Henry's "The Cop and the Anthem" (Fiction's 44-49) and Kate Chopin's "Désirée's Baby" (Fiction's 55-59). **Response #2** (Respond to both stories.)

F Jan 24

Read and discuss John P. Davis's "The Overcoat" (Fiction's 66-70) and Arna Bontemps's "A Summer Tragedy" (Fiction's 70-77). **Response #3** (Respond to both stories.)

Week#3

M Jan 27

Read and discuss Luigi Pirandello's "The Soft Touch of Grass" (Fiction's 238-241) and Anton Chekhov's "Misery" (Fiction's 91-95). **Response #4** (Respond to both stories.)

W Jan 29

Read and discuss Gail Godwin's "A Sorrowful Woman" (Fiction's 281-286) and William Gass's "Order of Insects" (Fiction's 286-291). **Response #5** (Respond to both stories.)

F Jan 31

Read and discuss Dino Buzzati's "The Falling Girl" (Fiction's 515-518) and Charles Baxter's "The Cliff" (Fiction's 504-507). **Response #6** (Respond to both stories.)

Week#4

M Feb 3

Read and discuss The Awakening, Chapters 1-19 (3-56). **Response #7**

W Feb 5

Read and discuss The Awakening, Chapters 20-39 (56-109). **Response #8**

F Feb 7

Discuss The Awakening as a whole.

Week#5

M Feb 10

Read and discuss Madame Bovary, Part I Chapters I-IX (1-49). **Response #9**

W Feb 12

Read and discuss Madame Bovary, Part II Chapters I-X (49-125). **Response #10**

F Feb 14

Lincoln's birthday--No class

Assignment: Paper #1 **Character analysis. Choose a character from one of the works we have read so far and present your analysis of that character.

Week#6

M Feb 17 Read and discuss Madame Bovary, Part II Chapters XI-XV (125-166) and Part III Chapters I-II (166-185). **Response #11**
 W Feb 19 Read and discuss Madame Bovary, Part III Chapters III-XI (185-255). **Response #12**
 F Feb 21 Discuss Madame Bovary as a whole.

Week#7

M Feb 24 We will not have regular class meetings this week.
 Conferences on Paper #1 in my office
 Bring your complete rough draft with you when you come to see me.
 W Feb 26 Conferences on Paper #1
 F Feb 28 Conferences on Paper #1

Week#8

M Mar 3 Mid-term exam
 W Mar 5 Workshop Paper #1 in class.
 F Mar 7 Read and discuss Things Fall Apart, Chapters 1-8 (3-52). **Response #13**

Week#9: March 10-14 Spring BreakWeek#10

M Mar 17 Read and discuss Things Fall Apart, Chapters 9-15 (53-100). **Response #14**
***Turn in Paper #1 on March 17 in class or by 12 p.m. (noon) in my office.**

W Mar 19 Read and discuss Things Fall Apart, Chapters 16-25 (101-148). **Response #15**
 F Mar 21 Discuss Things Fall Apart as a whole.

Week#11

M Mar 24 Read and discuss Their Eyes Were Watching God, Chapters 1-6. **Response #16**
 W Mar 26 Read and discuss Their Eyes, Chapters 7-16. **Response # 17**
F Mar 28 Read and discuss Their Eyes, Chapters 17-20 and discuss the novel as a whole.
Response #18

***Turn in your revision of Paper #1 in class or by 12 p.m. (noon) in my office. I will not accept late submissions.**

Assignment: Paper #2Week# 12

M Mar 31 Read and discuss The Bluest Eye (7-87). **Response #19**
 W April 2 Read and discuss The Bluest Eye (88-160). **Response #20**
 F April 4 Discuss The Bluest Eye as a whole.

Week#13

M April 7 We will not have regular class meetings this week.
 Conferences on Paper #2 in my office
 Bring your complete draft with you when you come in to see me.
 W April 9 Conferences on Paper #2
 F April 11 Conferences on Paper #2

Week#14

M April 14 Workshop Paper #2 in class.
 W April 16 Read and discuss Tobias Wolff's "Say Yes" (Fiction's 271-274) and F. Scott Fitzgerald's "The Long Way Out" (Fiction's 277-281). **Response #21** (Respond to both stories.)
 F April 18 Guy de Maupassant's "In the Moonlight" (Fiction's 656-659) and "Love: Three Pages from a Sportsman's Notebook" (Fiction's 660-663). **Response #22** (Respond to both stories.)

***Turn in Paper #2 in class or by 12 p.m. (noon) in my office**

Week#15

M April 21

Read and discuss Crick Crack, Monkey, Chapters 1-11 (1-62).

W April 23

Read and discuss Crick Crack, Monkey, Chapters 12-24 (62-123).

F April 25

Discuss Crick Crack, Monkey as a whole.Week#16

M April 28

Read and discuss Pär Lagerkvist's "Father and I" (Fiction's 304-307), João Guimarães Rosa's "The Third Bank of the River" (Fiction's 500-504), and Fyodor Dostoevsky's "The Peasant Marey" (Fiction's 300-303).

W April 30

Read and discuss Margaret Atwood's "Happy Endings" (Fiction's 615-618) and Grace Paley's "A Conversation with My Father" (Fiction's 618-622)

F May 2

Course evaluation

I will also talk about the final.

Final: Thursday, May 8 : 8-10 a.m.